

COMMONWEALTH OF AUSTRALIA

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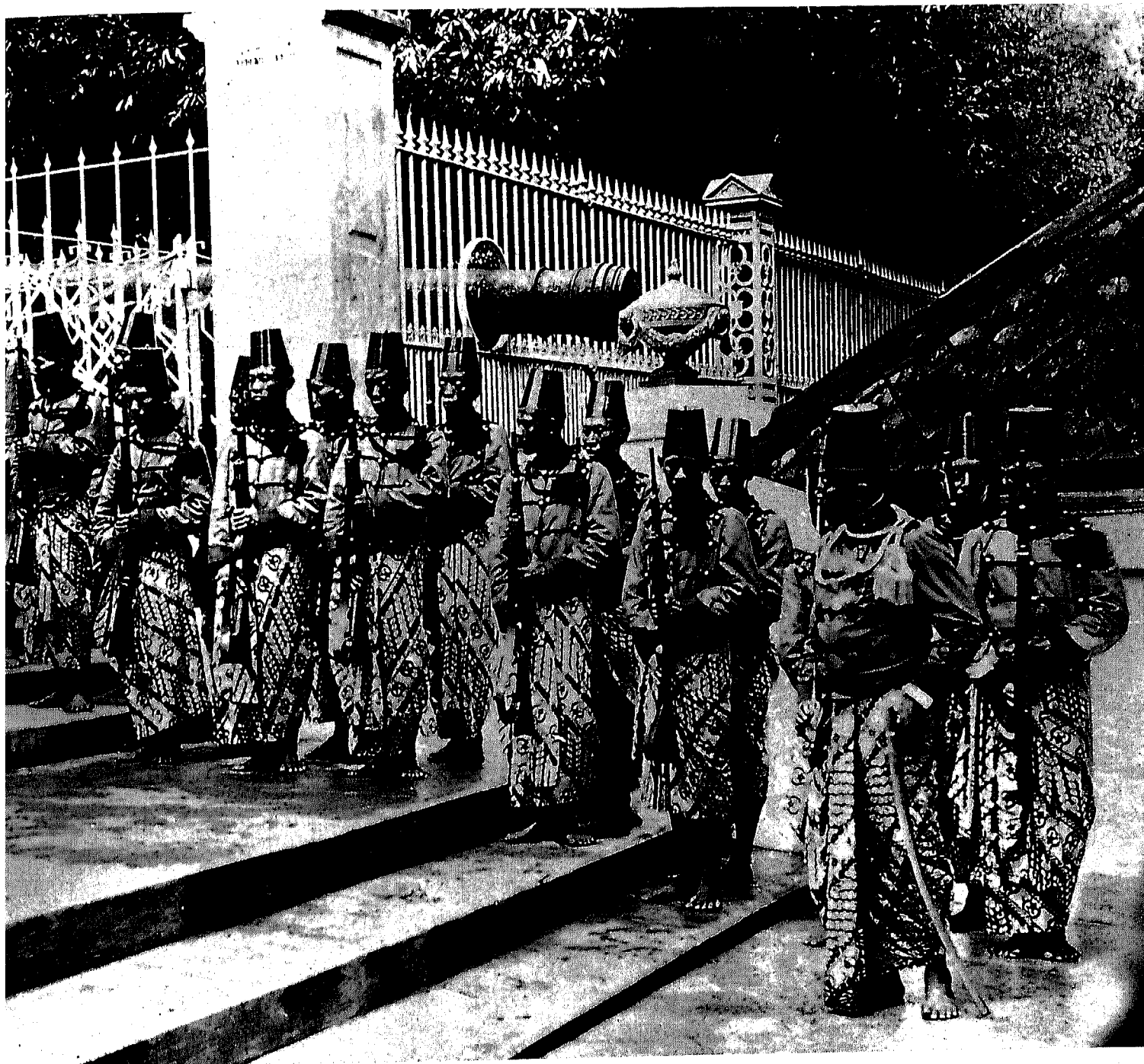
Above:
Early photo of
Sitihiinggil.

Below:
Detail of one of the
cannon on *Sitihiinggil*;
visible is a Dutch VOC
(United East India
Company) emblem.
The 'D' stands for Delft,
location of one of the
Company's offices.

On *Sitihiinggil*'s northern edge there is a long fence of low iron bars, along which is arranged a row of cannons facing north, towards *Pagelaran* and beyond. There are eight cannons from west to east; these are named *Mriyem Kyahi Bringsing*, a gift from the ruler of Siam; *Mriyem Kyahi Bagus*, a gift of the Dutch general Van der Lin; *Mriyem Kyahi Nangkulo*, a gift of the VOC; *Kyahi Kumborowo* and *Kyahi Kumborawi*. The latter bears an incised Javanese inscription, *Aswani Kumbo*. Next there are *Mriyem Kyahi Sadewo*, another gift of the VOC; *Mriyem Kyahi Alus*, another gift of general Van der Lin; and finally *Mriyem Kyahi Kadal Buntung*, also known as *Kyahi Pamecut*, or *Kyahi Kumali*.



The most impressive feature of this area is the large open structure, once serving as an audience-hall, dominating the *Sitihiinggil*. It has a colourful tile floor and an enormous zinc roof which is supported by slender, wrought iron columns. This is *Bangsai Sewoyono*, once used for *pisowanan* or formal audiences with the ruler, especially on the occasion of *Garebeg* and other major celebrations. The word *sewoyono* means 'bright seating area': the hall was used as an open seating space from which a wide area was visible. Javanese guests of the ruler were seated according to rank and relation to the ruler. On the east were the various *Pangeran* ('princes'), *Putro* ('sons and daughters'), *Sentono* (other members of the royal family and courtiers), and the highest officials of the realm, *abdi dalem bupati* and *Bupati Anom*. The head of *Kadipaten Mangkunegaran*, K.G.P.A.A. Mangkunegoro, representatives of the Dutch administration and the Chinese and Arab minorities, as well as officials of the Mangkunegaran and Dutch guests from the agricultural estates in the city's vicinity were seated on the west side.



Above:
Early photo of ceremonial guards lining the stairs leading from *Sithinggil*
to *Pagelaran*.



Above:
Historical picture of
Bangsal Manguntur Tangkil
on *Sitihinggil*.

Bangsal Sewoyono was rebuilt during the reign of Paku Buwono X in AJ 1843 (AD 1912), almost simultaneously with the construction of other state and public buildings such as *Bangsal Pagelaran Sasonosumewo*, *Gapura Gadhing* and many others. These latter ones were finished in 1914 (on the ruler's 48th birthday). Originally this magnificent hall had a much more modest construction, with wooden columns, a woven bamboo roof, and a sand floor.

The ruler usually held court in the *Sitihinggil* every Monday and Thursday, auspicious days in Java. It was also used on other days, when

the ruler wanted to announce an important decision. Thus the hall is also called *Bangsal Ponconiti*, referring to the extraordinary meeting sometimes held here between the ruler and four of his advisers. In Javanese *ponco* means 'five', a reference to the five members of this council. These men were considered the most important leaders of the realm. Besides the ruler, who acted as the head of the meeting, there were his formal representative, *Pepatih*, who would act as a judge; the court-poet, *pujonggo* would be the secretary; the *Pengulu* (head of the realm's Religious Affairs); and the *Senopati*, the military commander.

Bangsals Manguntur Tangkil

In the southern part of *Bangsals Sewoyono* is a small hall facing north called *Bangsals Manguntur Tangkil*. It is built in the traditional *limasan ceblokan* style and supported by four slender, intricately worked wooden pillars. Here the ruler sat while receiving his guests. The Dutch officials, such as the resident (or governor) were seated on the ruler's left, Javanese guests on his right.

In the center of *Bangsals Manguntur Tangkil* is a rectangular stone set into the floor. This is said to be an heirloom from the 12th century realm of Jenggala, and served as the seat of the mythical Prabu Suryowiseso (*a.k.a.* *Panji Hinu Kertapati*).

Below:

Bangsals Manguntur Tangkil, the small structure in the center of *Sitihiinggil*, where in former times the ruler sat for public audiences.





Above left:
Women *abdidalem* carrying some of the court's regalia, including *lar badhak* (pair of peacock feather fans), *sawung galing*, *kukuthuk mino*, *ardo waliko* and other sacred objects made of gold.

Below left:
Abdidalem sitting in a carriage carrying some of the court's sacred *pusoko* (regalia).

Bangsals Witono

In the rear of the *Bangsals Manguntur Tangkil* is a large open hall, *Bangsals Witono*, which is oriented to the four cardinal directions, *keblat pajupat*. It has a beautiful *tajug* form, resembling the structure of a mosque (but without the 'gulu meled'), and an elegantly decorated coloured tiled floor. It was originally erected by Paku Buwono III (r.1749-88), but rebuilt by Paku Buwono IX (r.1861-93), as signified by the chronogram *Inggiling Sitihiinggil Kaesti Ratu* (AJ 1810/ AD 1888).

Bangsals Witono was originally used as a seating area for the women palace retainers. These included the *bedhoyo* dancers, the *manggung*, *ketanggung*, *joko paloroloro*, *emban*, *inya*, *ceti*, and *parekan* who brought the required objects when *Sinuhun* was sitting on the *Sitihiinggil* throne. These objects consisted of objects all made of gold, carried and displayed on trays, including the fabled *sawunggaling*, *kukuthuk mino* and *ardo waliko*. Some other *pusoko*, like *talempak*, gongs, shields, swords, arrows, *bramastro*, and other weapons were also carried by these young women attendants, who would sit at *Sinuhun*'s feet.

At the court of Java's first Islamic state, Demak Bintoro (early 16th century) *Bangsals Witono* was where the sultan met with the religious leaders who introduced Islam to Java, *Wali Songo*. The name *witono* is derived from the Arabic term *bachasal watoma*, meaning 'discussions on the homeland and people of the nation'.

East of *Bangsals Seworono* and *Witono* are two smaller structures, *Bangsals Gandhekan Tengen* and *Bangsals Angun-Angun*, both half-open and facing west. *Bangsals Gandhekan Tengen*, deriving its name from the court's dignitaries known as *Gandhek* (messengers) would host one of the court's gamelan orchestras on the occasions of *Clarebeg* and other public festive occasions. When the ruler and his cortege arrived from the *karaton*, on his way to *Pagelaran* it would play one particular composition, *kodok ngorek*, using the fabled gong *Kyahi Sekar Delimo*. The other open pavilion, *Bangsals Angun-Angun* would host gamelan *Kyahi Kanigoro*, using the ancient gong *Kyahi Surak*.



On the western side of *Bangsai Sewoyono* and *Witono* are two other buildings, a low, closed, and sturdy-looking one, *Bangsai Bale Bang*, and a more elegant, half-open one facing east, *Bangsai Gandhekan Kiwo*. The latter was used by the *gandhek* dignitaries as well, like *Bangsai Gandhekan Tengen* on *Sitihiunggil's* western side. However, on the occasions of *Garebeg* and other important festivals, when the ruler had guests who were assembled in *Bangsai Sewoyono*, here their refreshments were prepared. Next to this building is *Bangsai Bale Bang*, used to store some of the court's gamelan-orchestras.

Among the instruments stored here are gamelan *Patalon Kyahi Singokrungu* (or 'Saturday's gamelan', a.k.a. *gamelan Setu*); Gamelan *Munggang*, which is played to honor guests and is now often positioned near the main entrance to the *karaton* on festive occasions or receptions; Gamelan *Kodok Ngorek Kyahi Panji*, played at 5 o'clock a.m. at every *Garebeg*; Gamelan *Corobalen Kyahi Rendang*, also known as *Corobalen Prajurit Baki*, with instruments that can be carried while being played, which is often part of festive

processions, such as *Garebeg*; Gamelan *Gento*, which, due to its peculiar tuning, can perform Javanese as well as European compositions; Gamelan *Sukasih* and *Pamesih*, used for the accompaniment of performances of *wayang kulit*, the traditional shadow puppet-theatre; Gamelan *Terbang* or *Santiswaran* (*terbang* or *rebana* are hand-held circular tambourines, each with a different tuning/pitch), used to accompany for recitals of Islamic and other poetic texts, known as *santisworo*. Finally in the center of *Bangsai Bale Bang*, under a special covering, are some of the *karaton's pusoko* or sacred, heirloom gongs. These include 'Kyahi Surak', said to have originated from the kingdom of Bone in the era of Prabu Suryowiseso of Jenggala (11th–12th century); *Kyahi Kanigoro*, which allegedly originated from the region of Pengging but was brought to the court of Demak (early 16th century); and *Kyahi Brojo Herowono*.



Above center:
Front view of *Bangsai Bale Bang* on *Sitihiunggil*. Here most of the court's musical instruments are kept.

Above right:
Gamelan Corobalen, one of the court's gamelan sets stored in *Bangsai Bale Bang*; this particular type of gamelan is being carried as it is played as part of a procession.



Above:
Kori Mangu on
the south side of
Sitihinggil. Partly
visible is the roof of
Bangsal Witono on
Sitihinggil.

The entire *Sitihinggil* terrace is characterized by several types of trees and other plants. Besides being esthetically pleasing and providing shade and protection from the sun and the rain, all of these have a special symbolic meaning. In the northern part of the *Sitihinggil* courtyard, from west to east, there is a row of Angsoko trees, symbolizing 'rich in happiness'. In the western part there is another row of trees, from north to south, originally Blimbing Lingir, Gayam, and Kepel Watu trees. 'Blimbing' here is seen as an acronym for *baliyo ing tembing*, 'returning to the original', 'holy'. 'Gayam' is a homophone of *ayem*, 'serene'. And 'Kepel Watu' stands for: *samiyo anyingkiri pangesti kang awon utawi kang sanes amestipun*, meaning 'one better puts aside anything that is bad or unnecessary'. In *Sitihinggil*'s east, planted in a row from north to south, were Manggo or Pelem trees, Jambu klampok, and Kepel gedhang. Put together, these hold the advice: *gelemo akeklumpuk kepelan gedhang*, or 'strive for your ideals efficiently and effectively'. Even though many of the original trees have been replaced with other beautiful and shady trees, some of the original trees still remaining include the Angsoka, Kepel watu, and Kepel gedhang trees.

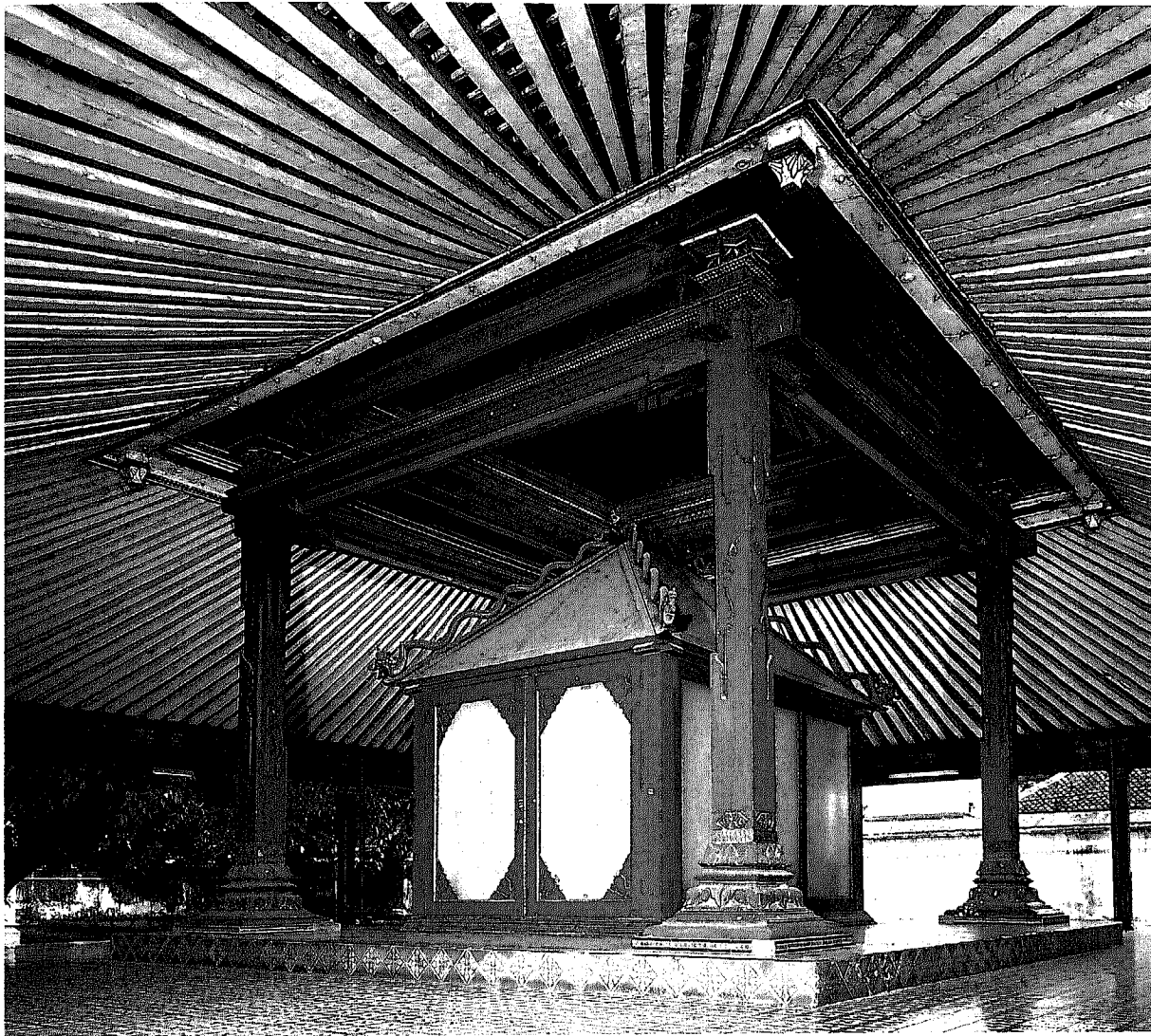
Leaving *Sitihinggil*'s courtyard, passing the great, open *Bangsai Witono*, one goes southwards and comes to a terraced floor descending behind a dividing screen-wall, *kelir*. It closes off the *Sitihinggil* area and has a flight of broad stairs on both sides. Originally there was a gate or carved wooden fence here, *Kori*

Renteng, which has now become the name of the dividing wall. At the southern end of the terraced floor, having descended from *Sitihinggil*'s terraces is another gate, also facing south, *Kori Mangu*. Originally a swinging door made of iron, it has now been replaced by a low, sliding gate made of iron bars. It is the entrance to the *karaton*'s main outer gate, *Kori Brojonolo*, and courtyard, *Kamandungan*.

Symbolism of *Sitihinggil*:

The whole *Sitihinggil* area has several layers of symbolism. First is the image of a 'mountain' with its top full of trees: this indicates what is known as *Hendro* religion. According to Javanese mysticism a mountain or *mandala* is considered an important source or center of spiritual power, and a place appropriate for the worship of Sang Hyang Agung, the Almighty. Next, *Sitihinggil*'s raised ground is sometimes seen as *anggeger bulus*, 'having the back of the tortoise': this animal is believed to be long lived, and it has a strong connection with the Hindu myths of creation and the origin of the world.

Philosophically speaking, the *Sitihinggil* area can be seen as part of the meditative process in which someone endeavours to avoid emotion and has already achieved most of the goals set in life. One has already become a chosen person, ready to receive the blessings of glory and perfection in life, on the path of reaching the point of *manunggaling kawulo gusti*, oneness with God. However, one still has some



worldly characteristics, and is thus subject to temptation, or *babahan howo songo*. This is symbolized by the various cannon that are placed on the northern *Sitihinggil* terrace. The principal manifestation of this temptation according to Javanese philosophy is passionate love, symbolized by the female cannon on *Sitihinggil*, *Nyai Setomi*. It is kept in a secluded *bangsal* in the center of *Bangsai Witono*. In Islam these temptations are sometimes symbolized by nine young woman angels named *Watun*, *Kunjud*, *Azalunthul*, *Achwin*, *Dasim*, *Tabri*, *Wisman*, *Diswat*, and *Amatsun*. They are believed to have magical powers that can seriously deflect one's submission to God.

Sitihinggil symbolizes having achieved perfection in one's life, but not yet reaching the final goal, which would be facing God in Heaven. It is one step on one's path to perfection, along which there are several more

stages before one reaches *kasampurnaning delahan* or 'final perfection', also known as '*sampurnaning parasdyo*'. In order to achieve one's final goal, one must be willing to leave behind worldly glory, like Gautama Buddha. Thus, according to Javanese tradition, many rulers left their secular position and activities behind, choosing instead to become hermits in far-off places, preferably in the mountains. This process is symbolized by passing through *Sitihinggil's Kori Renteng*, whereby *renteng* means 'concern' and *Kori Mangu*, *mangu* meaning 'hesitation'. This passage symbolises the abandonment of worldly glory, based on unhesitating determination and concentrated behavior directing one's heart and mind more and more toward God.

Above:
The intricately decorated
Bangsai Witono on
Sitihinggil and its central,
closed structure that
serves to protect the
revered cannon
Nyai Setomi.

Supit Urang, Kori Brojonolo, and Kamandungan

Supit Urang consists of two roads leading south from the *Alun-Alun*, which encircle *Pagelaran Sasonosumewo* and *Sitihinggil's* terraces, and come together again at *Kori Mangu*. *Supit Urang* is a fairly narrow road, as it passes the high wall enclosing the *karaton* area, the main entrance to which is just south of *Kori Mangu*. Here the eastern and western half of *Supit Urang* join to form one short road leading to the broad square in front of the *karaton's* main entrance, *Kamandungan*. Originally these roads were closed by three different gates, but now only one in the form of a curved doorway remains. The semi-circular shape of *Supit Urang* symbolizes the path of a person who wishes to achieve final perfection, but instead of taking the path which leads to previous living perfection, one takes the appropriate path for priests, *margi kapanditan*. Nevertheless, both ways, one going through *Pagelaran* and over *Sitihinggil*, and the other one going around, join again south of *Kori Mangu*, at *Kori Brojonolo*.

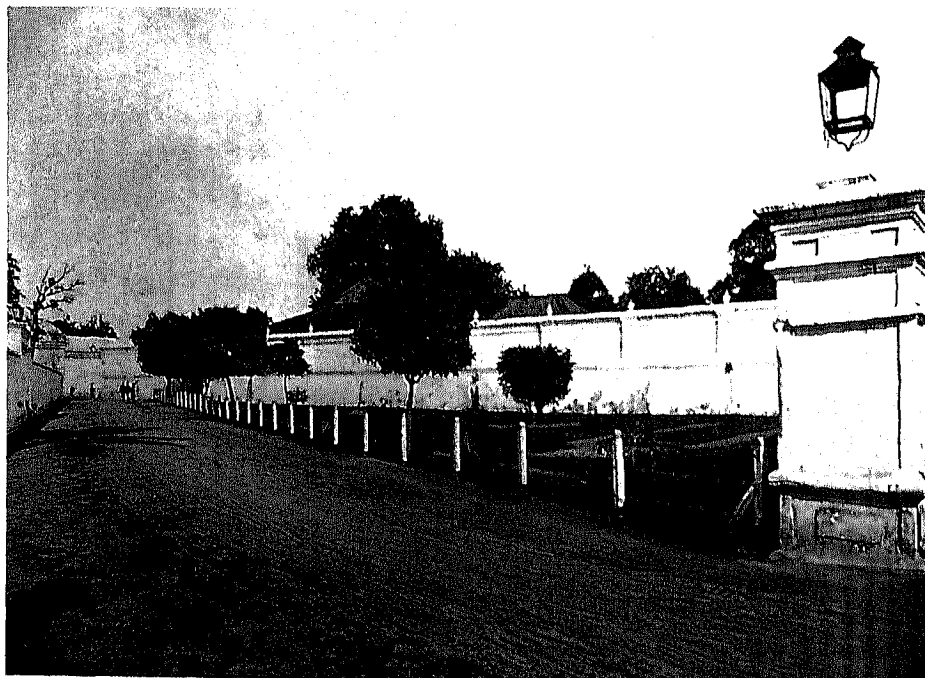
Below:

Historic picture of a newly built garden area on the eastern side of the court's walled *Supit Urang* road.

Kori Brojonolo Lor

Kori Brojonolo Lor is the name of the main entrance gate to the *karaton* area. It is a most impressive, large gate, with a so-called *Semarinandu* roof style and sometimes this gate is referred to as *Kori Gapit*, after the chronogram found here which consists of the words '*lawang gapit dalam wong*'. The expression forms the numbers 9 – 2 – 5 – 1, which stand for AJ 1529 / AD 1598. This year refers to the reign of Panembahan Senopati (r. 1575-1601), Mataram's first independent ruler.

On the ceiling of *Kori Brojonolo* originally there used to be a cowhide. Now there is an inscription 'PB X' (Paku Buwono X, r. 1893-1939). It yields another chronogram from the period of Paku Buwono III (r. 1749-1788). This chronogram consists of the words *lulang*, pointing to the number 8; *ilang*, or 0; *sapi*, or 7; and *siji*, 1, combining the numbers 8 – 0 – 7 – 1 or AJ 1708 / AD 1777.





Above:
Kori Brojonolo's western guard room and view of the western part of the Supit Urang road that encircles the whole Pagelaran, Sitihiinggil, and northern Alun-Alun area.



Above:
Historic picture of
Kori Brojonolo seen from
above, looking in the
direction of *Sitihiinggil*.



The name 'Brojonolo' comes from *brojo*, 'sharp weapon', and *nolo*, 'heart'. It symbolizes that anyone wanting to achieve the stage of final perfection must have a sharp moral sense based on awareness of oneself, and the only weapon one has is one's heart, one's feelings. It really means that anyone who passes here should rely on one's deepest feelings as a basis for one's proper behaviour.

East of *Kori Brojonolo* is a raised platform with a large bell, *Jam Panggung* ('platform bell'). In former days the bell was rung every hour on the hour. South of *Kori Brojonolo*, across the square known as *Kamandungan* stands an impressive pair of awe-inspiring, fearsome statues, holding large weapons. These are said to portray the mythical giants, Cingkorobolo and Bolouputo, believed to guard the gate to Heaven, Suroloyo. This is the place where one should no longer *mandeg tumoleh*, or 'hesitate, stop, and look back'. The statues are very similar to but much bigger, than those in front of the entrance to *Alun-Alun Lor*, at Gladhag



Above:

View of the court's main entrance gate at *Kamandungan* and *Kori Brojonolo*, as seen from *Sithinggil's Kori Mangu* gate.

Below:

Kori Brojonolo's bell tower, *Jam Panggung*.

Baleroto

Baleroto is the open structure situated directly behind the twin statues of the *karaton*'s stone guards, Cingkorobolo and Boloupoto. It was built during the reign of Paku Buwono X (r. 1893-1939). Here too a chronogram, *koyo marganing sariro tunggal*, or 'resembling the path to unity' defines its year of construction, pointing to the numbers 3 - 5 - 8 - 1 or AJ 1853 / AD 1922. *Baleroto* is used by important guests who are on their way to audience. It now serves as the place where one gets out of one's car (formerly: carriage) when arriving at the *karaton* - after which the car is parked elsewhere.

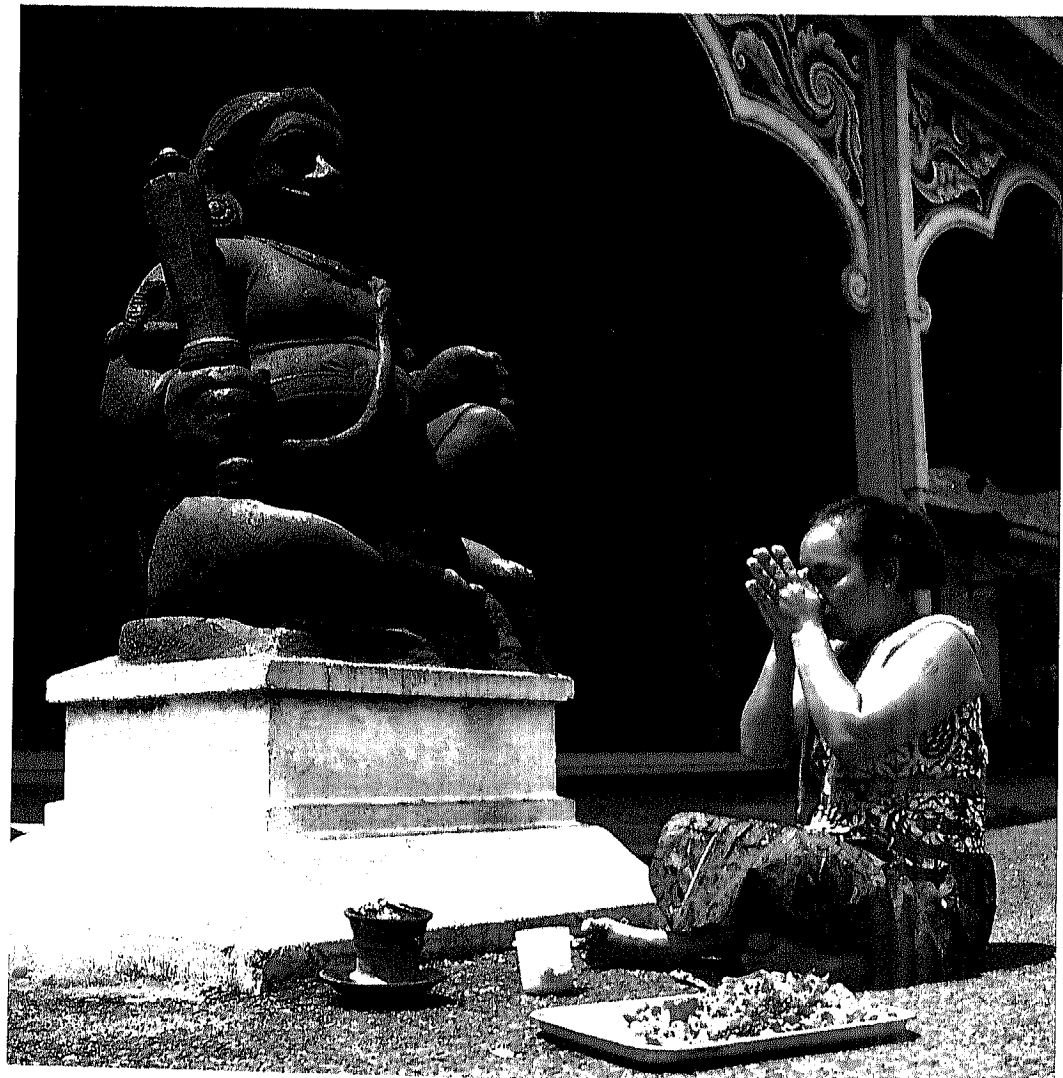
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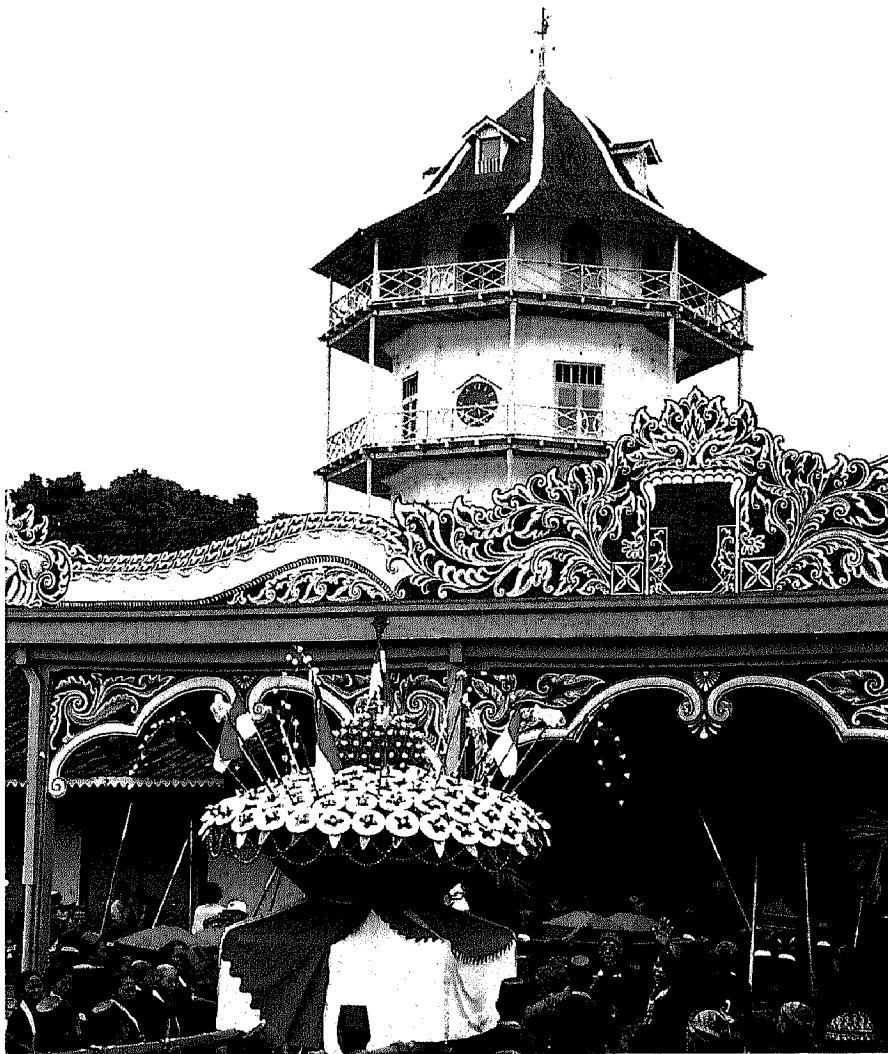
One of the pair of guardian statues, Cingkorobolo and Boloupoto, in the Kamandungan square in front of the court's main entrance gate, Kori Kamandungan.



Below:

The Cingkorobolo statue, situated in front of the court's main entrance at Kamandungan receives daily offerings, *caos dahar* (incense) and prayers.





Above:
Baleroto, the decorative structure that serves as the court's reception area, during a procession returning to the court with one of the ceremonial *gunungan*. In the background the dominating tower *Panggung Songgobuwono*.

Below:
 Early photo of Paku Buwono X (r. 1893-1939) leaving the *Kamandungan* gate.

